

822  
AD171h

PRICE 15 CENTS

# Children's Plays

## A HOME FAIRY



CHICAGO  
THE DRAMATIC PUBLISHING COMPANY





ness-

airy-

Ha

ple  
will  
ht),  
he  
ce.  
ery

ad  
on  
orn  
near  
the  
tti-  
he

es,

# A HOME FAIRY

A

PLAY FOR CHILDREN

BY

FLORENCE DAVENPORT ADAMS



CHICAGO

THE DRAMATIC PUBLISHING COMPANY

## CHARACTERS.

BERTIE EGERTON, an actor. Modern dress. Bright colored dress-  
ing-gown. Left arm in a sling.

LILIAN, his wife. Pale blue dress, simply made.

LILY, their child. Red frock; afterward a pink and white fairy-  
dress.

CECIL VANE, a proprietor of the "Olympic." Modern dress. Hat  
and ulster. White hair.

---

## TO THE AUDIENCE.

"Be kind; they strive with no inglorious aim;  
When they do well, applaud; and if in aught  
They shall come short, be mild and merciful!"  
—Cardinal Newman.

---

## TO THE ACTORS.

These little plays have been written to supply you with simple  
pieces in one act, and all of them require but one entrance. You will  
easily understand the stage directions if you remember that R. (right),  
and L. (left) mean a position to the right or left of the actor, as he  
stands facing the audience. C. means centre, and E. means entrance.  
Some of the plays, such as "The Three Fairy Gifts," might be very  
well performed in the garden, on a warm day.

Satin is the best stuff for costumes, and theatrical braid can be had  
cheaply, gold or silver. Sateen, plain and pompadour, and common  
velvet, are also useful for dresses. A quilted satin skirt can be worn  
with upper skirts of various designs. The girls should always wear  
dresses. *Queens* look very well with a long train pleated in across the  
shoulders, and borne by little pages. For *fairies'* dresses and petti-  
coats tarlatan is best. Wands should be cut a little longer than the  
height of the children using them.

Supernumeraries can be employed in nearly all the plays, as fairies,  
lords and ladies, robbers, etc.



822  
ad 171h

## A HOME FAIRY

**Scene.**—*A shabby parlor. Sewing on table. Entrance, L. LILIAN discovered sewing, with LILY on the floor beside her, playing. The lights should be turned down.*

**Lilian.** How dark it gets! I cannot see to sew any more. [*lays down her work*] I think I heard papa come in. I wonder if he has found anything to do! Ah me! this is a sad life for little Lily. How I wish I could help to buy my little one all she needs!

**Lily.** Let me help!

**Lilian.** Ah, Lily dear, how can *you* help? What can a little fairy like you do?

**Lily.** I can dance and sing, and make toffee, and knit cuffs, and skip, and—lots of things!

**Lilian.** But I am afraid all that wouldn't assist us to get your dinner, and your clothes, and all that a little girl wants.

**Lily.** I don't want anything—oh yes! I *do* want something.

**Lilian.** What, dear?

**Lily.** A song! Sing me one of your *nice* songs!

**Lilian.** Very well; you shall have an old favorite.

SONG. [*At the close LILY kisses LILIAN*]

**Lilian.** Ah! here is papa!

**Enter Bertie.** *LILY runs and kisses him.*

**Lilian.** Well, dear, any good news?

**Bertie.** No, no! [*throws himself in the arm-chair, R.*]

Gen. res.  
15 Nov. 14  
Franklin

I called on our manager, but he was out. It's no use! What can an *actor* do with a broken arm?

Lilian. I *do* wish I could do something. If only I could act!

Bertie. Never mind, dear; everyone can't be gifted that way. Why, I'd as soon expect it of Fairy there as of you.

Lilian. Well, Lily says she can help, because she can dance and sing.

Bertie. I wish I could take her to see the children at the Olympic. They act a pantomime every afternoon, Lily; all little boys and girls! and they dance and sing ever so nicely!

Lily. [*sitting on BERTIE'S knee*] Are there fairies?

Bertie. Yes; lots!

Lily. I've a fairy dress. Mamma made it for me. Let *me* be a fairy.

Lilian. I'll tell you what, Lily; you shall put on your dress, and let papa see you dance by-and-bye. But now, dear, run and ask Jane to give you tea.

Lily. Yes, mamma. Come soon.

[Exit Lily, *running*]

Bertie. I am so sorry not to have better tidings for you. I really don't know what we shall do. Still we must keep up our spirits and not despair.

Lilian. If only papa were to know how poor we are, surely he would help us. What a long time it is since I have seen him. He was so angry at our marrying. I can't tell why!

Bertie. I haven't the least notion where Mr. Vane can be. I passed your old home a month ago, and it was empty.

Lilian. Perhaps he wonders where *we* are. Since you became an actor, and took a stage name, he would find it hard to trace us, would he not?

Bertie. Not if he *wanted* to find us, but I am afraid he doesn't. Besides, it's only right I should work for you!

Lilian. And so you do, dear. But I must go now, and dress Lily as I promised. She really dances very nicely for her age!

[Exit Lilian.]



**Bertie.** If ever anybody felt in a fix, *I* do! I haven't a notion what to do! I applied for a clerk's place to-day. The manager looked me all over, and I did not feel *too* well able [*looking at his clothes*] to bear the scrutiny. Then he said, "You are a gentleman, eh?" "Certainly," I answered. "Ah, then! you won't do for us; you are sure not to cross your t's or dot your i's." [*SONG. Knock at door*] Hulloo! a knock! I must see who that is. [**Leaves the room, and returns, followed by Vane**] Pray walk in. Won't you take a seat? Excuse my leaving you, but I am afraid we shall require a light.

**Vane.** Not at all. [*sits in arm-chair*] It does not matter. [*BERTIE sits down L.*] The fact is, your manager, Mr. Hart, met me to-day, and as he was much pressed for time, I volunteered to bring you a message from him. I have myself lately become one of the proprietors of your theatre.

**Bertie.** And Mr. Hart's message?

**Vane.** Well, excuse me, but Hart said you had lately met with an accident, and were out of employment, and he had thought of something that might help you to make a little money if you would accept his offer.

**Bertie.** I expect I shall be very glad.

**Vane.** You know we have a children's pantomime on in the afternoon. One of the tiny fairies has unfortunately been taken ill, and her place must be supplied. Hart knew you had a little daughter, and thought perhaps she would do if you would let her try. What do you say?

**Bertie.** I am afraid it is impossible. My child acts the fairy in her own home only. However, I thank Mr. Hart for his kind thought of me. [*rises*]

**Vane.** Do not decide too rashly. Suppose you consult your wife?

**Bertie.** I will do so, but I am sure she will think in this as I do. Pardon me one moment.

[**Exit Bertie.**]

**Vane.** Poor fellow! Well, he is happy in having a household fairy. Once I also had one—a dainty, golden-haired darling who made my home an Eden. But

things have altered since then! [*sighs*] Yet how the old days come back to me! [*dreamily*] Again I see my Lilian, her fair, curling hair, and tender blue eyes. I see the door opening, [*here Lily Enters*] I see her dancing in like a fairy—ah!

*Soft music, as LILY dances in and continues dancing. She wears a fairy dress.*

Vane. I dream!—a dream of fairy land!—let me so dream always!

*LILY at length pauses, sees VANE and starts.*

Lily. [*shrinking back as VANE advances*] Oh! I thought you were papa!

Vane. What is your name, little one? [*sits c.*]

Lily. Lily.

Vane. Lily! I had a little Lily once. Why are you called "Lily?"

Lily. Mamma's name is Lily.

Vane. Is it? It is strange, but you remind me of my little girl. [*draws LILY between his knees*] Would you like to be a fairy, dear?

Lily. [*smiling at her dress*] I am!

Vane. [*kissing her*] So you are!—your mother's fairy!—But would you like to be a fairy among a lot of other fairies in a real pantomime! Did you ever see a pantomime?

Lily. No, sir.

Vane. Would you like to go with me to see a pantomime!

Lily. Oh yes! ever so much!—if mamma came too.

Vane. Shall we ask her to come?

Lily. Yes, please.

Vane. Suppose I tell you a story of a fairy I once knew?

Lily. Oh yes! [*climbs up on VANE'S knee*] I do like stories!

Vane. Listen then. Many, many years ago, I lived in an old rambling house.

Lily. Was it *haunted*?

Vane. Well, some people imagined it must be, and they thought it was dark and dreary; but it wasn't, because [*mysteriously*] there was a *fairy* there!

Lily. Oh!!

Vane. Yes!—and she had bright hair and blue eyes like yours, and she used to dance about the rooms just as you were dancing, and wherever she went she carried sunshine with her.

Lily. How nice!

Vane. But do you know what happened? One day a great *ogre* came, and he *hated* me, and thought he would do something *very* unkind. And so—and so he took away my fairy, and left my home dark and desolate!

Lily. What a great, nasty, *horrible* ogre! I *hate* him, and I love you! [*kisses VANE*]

Meanwhile Bertie and Lilian have entered. BERTIE turns up the light, and LILIAN goes L., and bends over VANE.

Lilian. Oh father! forgive us! [*kneels. VANE starts and puts down LILY*]

Bertie. [R.] Lily, I am the ogre!

Lily. [*indignantly*] You are *not* an ogre!

[*clings to BERTIE*]

Vane. What is this? I dream again!

[*looks eagerly at LILIAN*]

Lilian. Only say you wish the dream were true!

Vane. True? Yes! I would it were!

Lilian. Then believe I am your loving daughter.

Vane. [*caressing her*] My dear Lilian, let all be forgiven! Once more make my home yours, and brighten it with your love. And this little one is mine, too? [*draws LILY to him*]

Bertie. Yes, sir; I stole one fairy, and give you back two!

Vane. Nay, Lilian is yours now! Little one, papa *was* the ogre, and he took away mamma! *She* was once my fairy.

Lily. [*nestling in VANE'S arms*] Then I will be your fairy now!

Vane. So be it; and blessed, now and always, are the children who make our HOME FAIRIES.

CHORUS.

Chair

BERTIE.

Vane.

LILIAN.

R.

LILY.

L.

8-

7-

# THE - DEESTRICK - SKULE

- OF -

## Fifty Years Ago

---

In June, 1888, the Ladies' Society of the First Congregational Church in Topeka, Kansas, gave this Entertainment, the only expense being the purchase of a Program Book. The committee chose their forty or fifty scholars (but twenty, or even fifteen, would make a good school if the stage is very small), selecting some of the oldest and best known citizens, met and formed classes, giving each in care of a teacher, who drilled it separately, and when ready met for general rehearsal in all exercises. Each teacher wrote out his class program, with names and aliases in full, for the use of the master. The entertainment was given at the Grand Opera House, tickets 25 and 35 cents, and they cleared \$290.

"The Deestrick Skule" has since been given in scores of towns, and everywhere with success. A manual has been prepared giving full instructions for getting up the "Deestrick Skule." It contains the questions and answers for the various classes, hints on costume, several "Compositions" and "Pieces" for the latter part of the entertainment, a parting poetical "Tribe-ute," from the "Maw" of two pairs of twins, and the speech of the "Head Committee Man."

"One of the best entertainments of the kind it has ever been my pleasure to attend."—FLORENCE LEE in *Good Housekeeping*.

---

Sent postpaid on receipt of price, 50 cents.

---

THE DRAMATIC PUBLISHING COMPANY  
CHICAGO

## ENTERTAINMENTS

---

Recognizing the demand for novelties in entertainments suitable for social gatherings and benevolent purposes, we keep in stock a full assortment of Amateur Plays, Recitations, and Dialogue Books, Tableaux, Charades, Socials, etc. We can furnish any play or book published.

Full descriptive catalogues, giving titles, number of characters, time required for production, etc., will be sent free on application.

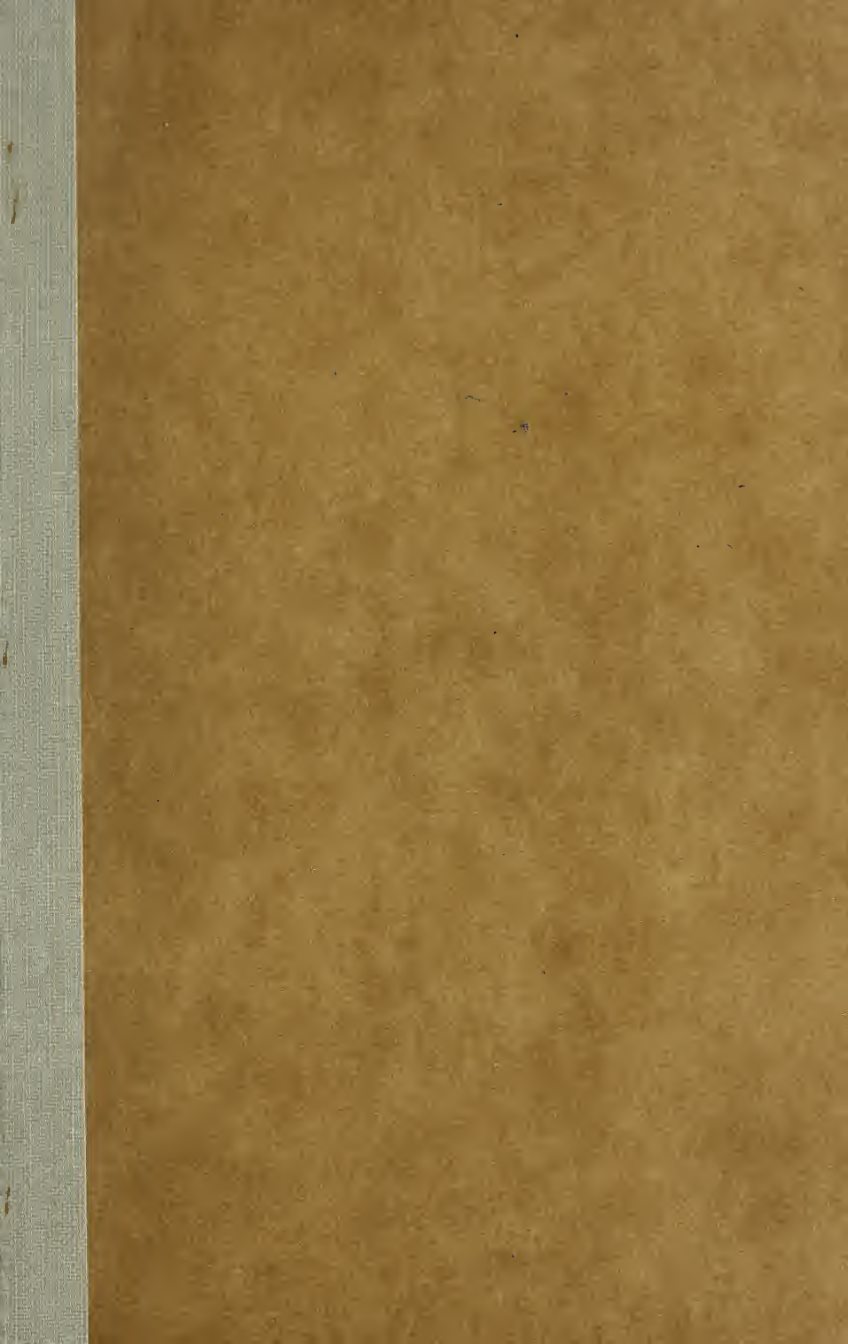
---

THE DRAMATIC PUBLISHING COMPANY  
CHICAGO









UNIVERSITY OF ILLINOIS-URBANA



3 0112 067229044